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Etchings and Engravings.

AT KEPPEL'S there is a splendid collection of etchings by Whistler, including several proofs of the greatest rarity. Of the dozen or so of proofs of "The Forge," struck off on thin India paper, the only ones, according to Mr. Wedmore, which give the effect aimed at, he has secured three. There are some very fine proofs of the much sought after early plates "The Kitchen," "The Limehouse," and "Wapping Wharf." One of the last is in an early state, and is very desirable. Of the beautiful set of Venetian subjects, Mr. Keppel has some of the finest proofs obtainable, and he has also got much of Whistler's most recent work. A new print by F. Jacque, after his father's painting "Le Retour," a shepherd and flock at nightfall, is quite a remarkable etching. There are some very good impressions of Seymour Haden's rarest plates, including the first and second states of "Old Chelsea," the first state of "The Dusty Millers," and the first trial of "The Fountain, Cintra."

SCHAUS shows two of Brunet Defaine's latest etchings, "Trafalgar Square" and "St. Mary le Strand." They are small plates, but full of animation. The "Trafalgar Square" has one of the famous lions in the foreground. Braun's splendid autotype after Franz Hals's "Archers of Saint Adrien," in the Haerlem Museum, is likewise shown, appropriately framed in oak. There are splendid proofs of the rare portrait of Shakespeare, by Samuel Cousins, with the engraver's autograph, and of Lucas's celebrated mezzotint after Constable's "Salisbury Cathedral." Of more recent work, Mr. Batley's "Sussex Pastoral," S. C. Farrer's Eton College, and Mr. Appleton's "Marcia," an ideal female head in mezzotint, should be mentioned.

KLACKNER publishes Thomas Moran's large plate "The Gate of Venice," showing the Ducal palace, with the Campanile and the domes of St. Marc's appearing above its roof; the Old Prison and the Bridge of Sighs which connects it to the palace; and, on the left, the church of Santa Maria della Salute. It is the most comprehensive view of the subject ever published, and has occupied Mr. Moran for a long time past. He considers it his best plate. Several new etchings by Mr. Lathrop are shown, and prove that this popular etcher is still reaching after new effects. The flock of sheep and the cloud of dust they raise in his "Moonlight" are remarkably suggestive. His evening view on the "Wanaque River" is also excellent. C. R. Grant's "Forgotten Recipe" should become very popular. A comely young woman is seated on the edge of a kitchen table poring over an old cook-book. Her utensils are at hand, and if she finds the recipe, it is evident that all will be well. Mr. McIlhenny's "Mill-dam" is a very broad and effective piece of work. The weedy-grown water in the foreground is particularly good. His "Rustic Romance" of a milkmaid and a cow-boy under a blossoming apple-tree is even more "taking," though, as regards technique, not quite so satisfactory. Percy Moran's "Twickenham Ferry" is one of the brightest things ever done by this clever young artist. The pretty girl who is waiting for the ferry-boat is capably drawn. Otis Weber's "Moonlight on Breakers" is also an uncommonly good piece of work. The technique is simple and direct, but the effect aimed at is reached without effort. Mr. Milo's etching of Jennie Brownscombe's painting "The Old, Old Story" also deserves praise, as does Mr. Warral's "Baying Hounds" and Mr. Bauer's "Winter."

AT KNOEDLER'S this month two important new works are to be seen, one by the late Paul Rajon, "The Last Ray," after Jules Breton; the other an original etching, by Storm Van s'Gravesande, of "Amsterdam Pier." The original of Breton's picture is familiar to many New Yorkers. A Breton farmer and his wife are met at their gate by their young child; some older folks, grandfather and grandmother, seated near the house, look on. Rajon's treatment of the theme leaves nothing to be desired. The proofs are signed by both painter and etcher, and bear a remarque by Jules Breton. The "Amsterdam Pier" is very different both in subject and in treatment. The interest here is in the crowded shipping, the movement of the water and the atmospheric quality of the sky. The admirers of this etcher's work—and they are numerous—have seldom had a pleasanter treat than this plate offers them. Other new etchings of merit are Nicoll's "Balance on the Right Side" and "Balance on the Wrong Side," studies of Scotch character, and Mr. Delaunay's striking view of "Mount St. Michael." There is also an excellent photogravure of Mr. Leader's "April Days," an old country church with a dark cedar-tree in front and, in the distance, a number of big hay-stacks, some of them well cut into by the hay-knife.

WUNDERLICH shows a new etching by Mr. Gaugengigl which will add to that artist's already considerable reputation. It is called "The Refugee," and shows a man, evidently in terror of his life, knocking hurriedly at a closed door. The man's dress and the carvings on the doorposts would place the scene in France, in the last century. Wunderlich also has a new plate by Robert Minor, "Fishing Reel on the Niantic River," with a strong effect of dark river banks against a light sky; a curious landscape, "Cape Ann Willows," by Charles Platt, and "An Evening on the Maas" by the same; an "Evening in Brittany," with old houses, church and river, by Stephen Parrish; and "The Hour of Rest," a large plate full of good foliage drawing, by Kruseman Van Elten. Among the foreign etchings at Wunderlich's we noticed a remarkable lot of dry-points and etchings by Mr. Van s'Gravesande, including many views about Dordrecht—"Riedyck's Haven," "Vorstraat's Haven," "Biesbach," with boats in quiet water; "The Maas off Dordrecht,"

and "On the Beach," a curious plate showing that Dutch fishing people have a tendency to group themselves according to age and size as well as sex. Several new plates by Mr. Haag are also shown, "St. Gille's Cathedral, Arles" and "Schloss Swingenburg, on the Neckar," being among the finest. Very good also are the "Dominican Church, Arles," and the small but picturesque "View on the Regent's Canal." Of English work, Hubert Herkomer's "Portrait of Miss Grant" is the most striking. Mr. Wetherbee's "Waning of the Year," a young girl standing by a smouldering fire in a fallow field under a lowering November sky, deserves to be popular for its exquisite feeling. C. O. Murray's "Partridge Shooting" and Mr. Robertson's "Duck Shooting" form pendants, and are good pictures for the dining-room. The latter artist has an excellent rendering of Turner's "Old Temeraire" and of the "Ulysses and Polyphemus."

THE new Society of American Etchers, recently organized, having selected Mr. J. D. Waring as their publisher, that gentleman issues this month several plates bearing the stamp of the society. Among them are Frederick Dielman's "Boothblacks Gambling," a characteristic bit of street life; Mr. Sartain's "The Young Musician," evidently a portrait, in mezzotint; Henry Farrer's "Moonrise" in wintry woods, with his customary pool in the foreground, and C. Y. Turner's "John Alden's Letter," illustrating a passage in Longfellow's poem "The Courtship of Miles Standish." More important, at least as to size, are Mrs. M. N. Moran's "St. John's River, Florida," with its palmettos and long stretch of sandy beach; Hamilton Hamilton's "Fisherman's Courtship," with its pleasant group of a boy and girl leaning against an old capstan on a beach littered with fish baskets. Thomas Moran's "Holy Cross Mountain," from his well-known painting of the subject; and T. W. Wood's "First Smoke," showing a youngster ensconced in a dark nook of his father's barn and trying the old gentleman's corn-cob pipe for the first time, the remarque on the margin showing with what result.

FISHEL, ADLER AND SCHWARTZ show, among other new publications, James S. King's elaborate etching of William Hart's quite well known painting, "The Golden Hour;" Mr. Sartain's rendering of Jennie Brownscombe's "Thy Welcome," likely to be immensely popular; Joseph Lauber's original etching, full of color, "A Merry-Making in New Amsterdam," showing our old Dutch burghers in all their glory. F. C. Jones's original etching, "Among the Lilies," and Mr. Burns's "Yes or No" are captivating as to subject and excellent as to technique. Two landscape etchings by Robert Minor are "A Kentish Farm" and "The Mill." A Venetian subject, "Chioggia," painted by H. W. Ranger and etched by Otto Bacher, commands attention from the beauty of the latter's technique. We must also mention with approval "The End of the Song," by G. R. Barse, Jr., and "Consulting the Oracle," by C. T. Harris, after Charles Mante.

KRAUSHAAR shows a fine artist's proof of Peter Moran's new etching, "The Harvest Home." The scene is American. The last wagon-load is just about leaving the field, and reapers and gleaners are preparing to follow it. The same artist has etched "A New England Drove" of sheep coming down a rocky hillside road. F. F. De Crano has an etching of "Twickenham Ferry," very different from Percy Moran's composition bearing the same title. In this the landscape is of most importance. It is twilight, and the view is taken from across the river. Another twilight river view is Stephen Parrish's "Scroon River." L. D. Eldred's "San Georgio" and "Sunset at Fairhaven," and Carlton Chapman's "Lighthouse," with a long strip of rocky New England coast, are also to be seen at Kraushaar's.

Department of Designs.

THE COLORED PLATE.

THE number of colors to be used in painting Edward Moran's vigorous "Stormy Weather on the Coast of Maine" is comparatively small. The artist himself furnishes our readers with the following simple directions for reproducing his picture: White, yellow ochre, light red, permanent blue, ivory black, raw umber and dark zinnabar green are all the colors that are necessary. For the sky tints use white, yellow ochre, light red and permanent blue. For the rocks in the middle distance add black to those colors. In painting the water, from the middle distance to the foreground, add raw umber and dark zinnabar green. The latter color is to be added in the green lights of the foreground waves only.

The student should first make a careful outline drawing with charcoal or lead-pencil. He should then commence by using white, with a little yellow ochre to warm it, for the high lights. Without cleaning the brush, let him take up a little light red and permanent blue for the gray clouds, taking up more and more red and blue as he reaches the darker shadows. With the simple compound of red, yellow, white and blue, every gradation of the aerial grays can be obtained.

But a single good-sized bristle brush need be used for the whole study. The color already in the brush will help to make the more broken tints of land and water, by simply adding to it black, brown and green, as above directed. The student should commence at once with full color, making no preparation but his outline drawing, and *not* going over his work either while wet or afterward. There should be no blending or glazing or scumbling. A full brush should be used throughout; and the color should be laid on thickly and not afterward disturbed. If a satisfactory result is not gained the first time, another attempt should be made, and another, and another; just as in practising a new piece on the piano. Practice makes perfect.

NIGHT-HAWK AND NIGHTINGALES.

DIRECTIONS FOR PAINTING THE DESIGN ON CANVAS, GLASS AND IN TAPESTRY DYES: This design will be very effective treated with a light background (as represented in the print), allowing the birds to stand out clearly defined against the sky. The larch-trees at the left will form an agreeable semitone; while at the upper part the full moon and shaded clouds which surround it will soften and complete a charming composition.

The principal light is, of course, the large round harvest moon of bright yellow-gold color. Surrounding this are seen clouds of very luminous yellow gray, being naturally lighter where they approach the moon, and growing darker toward the lower edges of the cloud. This effect can only be suggested in the print, of course; but the intelligent amateur will see how to arrange this for himself. The cloud terminates with the lines shown in the design; below this the sky is a rather light, cool, steely blue gray, against which the splendid night-hawk appears with strong effect, hurling himself through the air. The sky at the top is a rather steel blue, against which the moon shows in relief.

The nightingales stand out quite boldly against this brilliant background, and are brown, shaded with black, which is all the color that can be distinguished in such a light.

The larch trees also appear simply a greenish gray of exactly the *value* (or tone) given in the print. Be careful not to make these little sprays too dark, as when seen at night they would naturally be very delicate in effect against a sky of this kind.

TO PAINT THE DESIGN IN OILS: Begin by drawing in carefully (as regards the placing and proportions) the birds and branches; it is also well to indicate the outline of the moon and clouds. Paint the general tone of the sky first, leaving the delicate spines of the larch to be put in afterward.

To paint the clouds, use silver white, yellow ochre, a very little raw umber and ivory black, a little cobalt or permanent blue and light red. In the deeper tones, add burnt Sienna with a little more ivory black.

For the moon use silver white, yellow ochre and cadmium, qualified by mixing with them a very little ivory black. The moon should be painted in one flat, even tone, without any shading whatever. The nightingales are in strong relief against this brilliant background, making a good effect. In painting them use Vandyck brown, yellow ochre, a little permanent blue, and add a touch of light red for the local tone. In the shadows, use burnt Sienna and ivory black alone.

Paint the spines with terra verte, shaded with ivory black and burnt Sienna, especially in the sharp, deep touches seen where the spines (or narrow spikes, which represent leaves) are gathered together, forming a dark mass in the middle. The stems are dark brown qualified with grays; for these use bone brown, a little white, yellow ochre, and permanent blue, adding burnt Sienna and ivory black in the darker touches.

The lower part of the panel should be decidedly lighter in effect, being a sort of pale, steely blue gray, representing the sky seen by a brilliant moon and starlight effect. The colors used for this are silver white, permanent blue, a little ivory black and a touch of light cadmium, with the addition also of some madder lake or rose madder.

The night-hawk appears in this light, brown, with soft gray high lights. The deeper shadows are very dark brownish gray, almost black, so as to outline him sharply against the sky. The beak is yellow very much qualified with gray. The whole effect of the bird seen in this way should appear almost as monochrome. Use bone brown lightened by white when necessary, with yellow ochre and madder lake. In the deeper touches of shadow use ivory black and burnt Sienna.

If this painting is done on canvas, turpentine is used with the colors for the first painting, and after this a little poppy oil will be found an excellent medium. Use flat bristle brushes for general work, and for small details in finishing, use flat-pointed sables, Nos. 5 to 9.

TO PAINT THE DESIGN ON GLASS: The design is suitable for either a window or a fire-screen, or it may be divided into two parts, and will then be found very suitable for two small lamp or hand-screens, one including the night-hawk and the other the nightingales. The glass screen may be a panel of ordinary clear glass if desired, in which case no background whatever is necessary. The birds are painted in oil colors, with the colors already given for canvas. An important point to be minded in painting on glass is that turpentine must be mixed with the oil colors on the palette, so as to render them, to a certain degree, firm before using. In case too much turpentine is taken up by paint, it is well to have at hand a piece of clean white blotting-paper, with which to absorb any unnecessary moisture.

Painted on ground glass, a slight background will give an agreeable effect to the design. The same treatment in color as is given above for painting on clear glass is used, mixing turpentine with the colors. Let the background be a slight cloud of soft, warm gray, made with silver white, yellow ochre, a little light red, permanent blue and the least touch of ivory black.

TO PAINT THE DESIGN IN TAPESTRY EFFECT: A simple way to imitate the old tapestry effects is by using ordinary oil colors diluted with turpentine. This is done on ordinary burlaps or coarse linen packing cloth. But it is not to be confounded with the genuine tapestry painting for which specially prepared dyes are used—a process which has been fully described in these columns. The color scheme is the same as already given.

GOOD DRAUGHTSMEN WANTED.

IN reply to T. K., we would say that we are glad to buy good pen drawings of artistic interiors and of original furniture designs. Draughtsmen in this line are invited to submit specimens of their work to the editor of The Art Amateur.

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CRAYON PORTRAIT STUDY. BY L. HOROVITZ.

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